

PIANO • VOCAL • GUITAR



FROM *Walt Disney* PICTURES

# THE LITTLE MERMAID



*Music by  
Alan Menken*

*Lyrics by  
Howard Ashman*



# FATHOMS BELOW

Lyrics by HOWARD ASHMAN  
Music by ALAN MENKEN

**Brightly**

3/4

*mf*

C      Am

C      Am

*p*

Am      C      Am      C      Am

*p*

C      Am      C      Am      C

*p*

Guitar chords and piano sheet music for a piece of music.

**Chords:**

- Am (x5)
- C (x2)
- Am (x2)
- F
- C/E
- Dm
- C
- Am
- C
- G
- C
- Fmaj9
- C/E
- Dm
- C
- Gm

**Piano Notes:**

The piano part consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The notes are primarily eighth and sixteenth notes, with occasional quarter notes and rests. The piano part provides harmonic support to the guitar parts.

C Am C Am C  
 I'll tell you a

F C/E Dm C  
 tale of the bot - tom - less blue and it's hey to the

Am C G C F  
 star - board, heave ho. Look out, lad, a mer - maid be

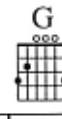
C/E Dm C Gm C  
 wait - ing for you in mys - ter - i - ous fa - thoms be - low.



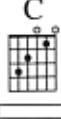
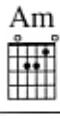
Fa - thoms be - low, be - low. From



whence way - ward West - er - lies blow. Where Tri - ton is



king and his mer - peo - ple sing in mys - ter - i - ous fa - thoms be -



low.

Heave,

ho.



A musical score for three voices (Treble, Bass, and Alto) and guitar. The score consists of six staves, each with a vocal line and a corresponding guitar chord diagram above it. The vocal parts are in common time.

**Chords:**

- Am (Treble staff)
- C (Treble staff)
- Am (Treble staff)
- C (Treble staff)
- Am (Treble staff)
- C (Bass staff)
- F (Bass staff)
- C (Bass staff)
- Fmaj7 (Bass staff)
- Em (Bass staff)
- G (Treble staff)
- C (Treble staff)
- Am (Treble staff)
- C (Treble staff)
- G (Treble staff)
- C (Bass staff)
- Fmaj7 (Bass staff)
- Am (Bass staff)
- G6 (Bass staff)
- C (Treble staff)
- Fmaj7 (Treble staff)
- Am (Treble staff)
- G6 (Treble staff)

**Lyrics:**

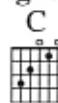
Heave,  
ho.



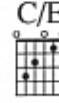
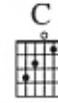
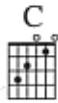
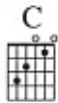
# DAUGHTERS OF TRITON

Lyrics by HOWARD ASHMAN  
Music by ALAN MENKEN

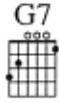
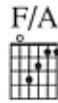
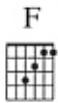
**Brightly**



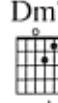
*mf*



Ah, we are the daugh - ters of Tri - ton, great



fa - ther who loves us and named us well. A - qua - ta,



An - dri - na,

A - ris - ta, A -



ti - na, \_\_\_\_\_ A - del - la, \_\_\_\_\_ Al - la - na. \_\_\_\_\_ And

then there is the young - est in her mu - si - cal de - but, our

sev - enth lit - tle sis - ter, we're pre - sent - ing her to you to

sing a song Se - bas - tian wrote. Her voice is like a bell. She's our sis - ter, Ar - i.



\_\_\_\_\_

# PART OF YOUR WORLD

Moderately bright



Lyrics by HOWARD ASHMAN  
Music by ALAN MENKEN

*L.H.*



Look at this stuff...

Is - n't it neat?...



Would-n't you think \_ my col - lec-tion's com-plete?

Would-n't you think . I'm the girl, .



the girl who has ev - 'ry - thing...



Look at this trove, — trea-sures un - told. — How man - y won - ders can

C/Bb

Am7

Dm7

one ca - vern hold?

Look-ing a - round here you'd think,

sure, she's got

F/G

G7

Bb maj7

ev - 'ry - thing. —

I've got gad - gets and giz - mos a -



plen - ty.

I've got who - zits and what - zits ga - lore.

You want

B♭maj7



3

Am7



F/A



Dm7



thing-a - ma-bobs,

I've got twen - ty.

But who cares?

No big

F/G



G7



B♭/C



Am/C



B♭/C



C7



deal.

I want more.

F



Am7



B♭



I wan - na be\_\_ where the peo - ple are.

I wan - na see \_\_ wan - na

*a tempo*

B♭/C



C



Dm



Am



see 'em dan - cin', walk - in' a - round\_ on those, what - d - ya call\_\_ 'em, oh

Bb/C



C



C7



F



feet.

Flip-pin' your fins\_\_ you don't

F/A



Bb



Bb/C



C



get too far.\_\_

Legs are re - quired \_\_

for jump - in', danc - in'.

Dm



Am



F/A



Bb/C



Stroll - in' a - long\_\_ down the,

what's that word a - gain,

street.

C7



F



F/Eb



Up where they walk, up where they run, up where they

B<sub>b</sub>/DB<sub>b</sub>m/D<sub>b</sub>

F/C



stay all day in the sun.

Wan - der - in' free,

wish I could

8

B<sub>b</sub>/C

3

C



3

F



be

part of that

world.

What would I

3

B<sub>b</sub>

3

C/B<sub>b</sub>

3

Am



give

if I could live

out - ta these wa - ters.

3

3

Dm



3

B<sub>b</sub>

3

C/B<sub>b</sub>

3

What would I pay to spend a day warm on the

3

3

3

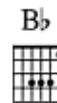
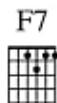
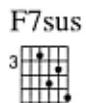
8

8

8

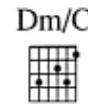
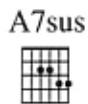
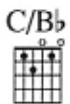
8

8



sand.

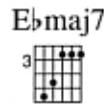
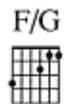
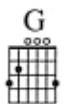
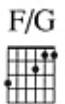
Bet - cha on land they un - der -



stand.

Bet they don't re - pri - mand their daugh - ters. Bright young

rall.

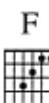
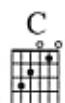
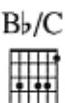
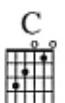
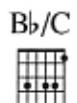


wom - en,

sick of swim - min',

read - y to

stand.



And read - y to know - what the peo - ple know. -

*a tempo*

B♭maj7



B♭/C



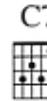
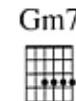
C7



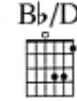
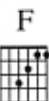
Dm



Ask 'em my ques - tions and get some an - swers. What's a fire, \_\_\_\_\_ and



why does it, what's the word, burn. When's \_ it my



turn? Would - n't I love, love to ex - plore that shore up a -

B♭m/D♭



F



bove, \_\_\_\_\_

out of the sea.

slower

B<sub>b</sub>/C

C7



Wish I could be part of that

3

3

3

B<sub>b</sub>C/B<sub>b</sub>B<sub>b</sub>

world.

L.H.  
a tempoC/B<sub>b</sub>

F



B

B

C



# UNDER THE SEA

Brightly

Bb

F7

Bb

Lyrics by HOWARD ASHMAN  
Music by ALAN MENKEN

*mf*

F7      Bb      Bb      F7      Bb

The sea - weed is al - ways green - er  
Down here all the fish is hap - py

F7      Bb

in some - bod - y else - 's lake.  
as off through the waves dey roll.

You dream a - bout  
The fish on the

F7      Bb

go - ing up there.  
land ain't hap - py.

But that is a big mis - take.  
They sad 'cause they in the bowl.



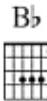
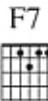
Just look at the world a - round you,  
But fish in the bowl is luck - y,

right here on the  
they in for a



o - cean floor.  
wors - er fate.

Such won - der - ful things sur - round you.  
One day when the boss get hun - gry



What more is you look - in' for?  
guess who gon' be on the plate.}

Un - der the



sea,

un - der the sea.

B<sub>b</sub>E<sub>b</sub>

F

{ Dar - lin' it's bet - ter down \_ where it's wet - ter. Take \_ it from  
 No - bod - y beat us, fry \_ us and eat us in \_ fri - ca -

B<sub>b</sub>B<sub>b</sub>7E<sub>b</sub>me.  
see.Up \_ on the shore they work\_ all day.  
 We \_ what the land folks loves\_ to cook.

F

Gm

C7

Out \_ in the sun they slave \_ a - way.  
 Un - der the sea we off \_ the hook.While \_ we de -  
 We \_ got noE<sub>b</sub>

F7

1  
B<sub>b</sub>vo - tin' full - time to float - in' un - der the sea.  
 trou-bles life \_ is the bub-bles un - der the

F7                    B<sub>b</sub>

sea.

B<sub>b</sub>                    E<sub>b</sub>                    F7

Un - der the sea.

B<sub>b</sub>                    E<sub>b</sub>                    F                    F7

Since life is sweet here we got the beat here nat - u - ral -

B<sub>b</sub>                    B<sub>b</sub>7                    E<sub>b</sub>

ly.                    E - ven the stur - geon an' the ray

F

Gm

C7

they — get the urge 'n start — to play.

We — got the

E<sub>b</sub>

F7

B<sub>b</sub>

spir - it, you — got to hear it un - der the sea.

F7

B<sub>b</sub>

F

B<sub>b</sub>

The newt — play the flute. The carp — play the harp. The plaice —

F

B<sub>b</sub>E<sub>b</sub>

— play the bass. And they — sound - in' sharp. The bass — play the brass. The chub —

B<sub>b</sub>

F

F7

B<sub>b</sub>

— play the tub. The fluke is the duke of soul. The ray —

F

F7

B<sub>b</sub>

F

F7



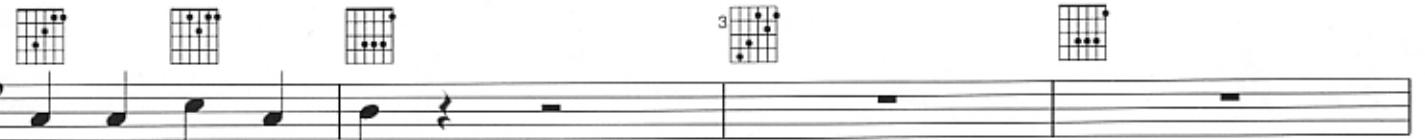
— he can play. The lings on the strings. The trout rock - in' out. The black-

B<sub>b</sub>B<sub>b</sub>/DE<sub>b</sub>B<sub>b</sub>

- fish she sings. The smelt and the sprat they know where it's at. An'

F

F7

B<sub>b</sub>E<sub>b</sub>B<sub>b</sub>

Oh, that blow - fish blow.



A musical score for piano and guitar. The score consists of six staves, each with a treble clef and a key signature of one flat. The first staff is for the piano, showing four measures of chords: F7, B♭, E♭, and F7. The second staff is for the piano, showing eighth-note patterns. The third staff is for the piano, showing eighth-note patterns. The fourth staff is for the piano, showing eighth-note patterns. The fifth staff is for the piano, showing eighth-note patterns. The sixth staff is for the piano, showing eighth-note patterns. The seventh staff is for the guitar, showing chords: B♭, E♭, Gm, C7, E♭, F7sus, F7, and B♭. The eighth staff is for the piano, showing eighth-note patterns. The ninth staff is for the piano, showing eighth-note patterns.

A musical score for a vocal and guitar piece. The score consists of six staves. The top two staves are for the vocal part, with lyrics provided below them. The bottom four staves are for the guitar part, showing chords and strumming patterns. The vocal part starts with a piano introduction in F major, followed by a verse in B♭ minor, a bridge in C major, another verse in B♭ minor, and a final chorus in C major. The guitar part features a variety of chords including F7, B♭, G7, C, F, C/E, and G7.

F7      B♭      B♭

F7      B♭

C      G7      C

F      C/E

Un - der the sea.      Un - der the

G7      C      F

sea.      When the sar - dine be - gin — the be -

G7 C C7

guine it's mu - sic to me. What \_ do they

F G Am

got, a lot \_ of sand. We \_ got a hot crus - ta - ce - an

D7 F G7

band. Each \_ lit - tle clam here know \_ how to jam \_ here un - der the

C G7 C/E F

sea. Each lit - tle slug here cut - tin' a

G C G7 C

rug here un - der the sea. Each lit - tle

F G Am

snail here know - how to wail here. That's why it's hot - ter un - der the

D7 F G7sus G7

wa - ter. Ya we in luck here down in the muck here un - der the

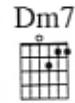
C G7 C G7 C

sea.

The musical score consists of two staves. The top staff is for voice and guitar, and the bottom staff is for piano/vocal. Chords are indicated above the staves: G, C, G7, C, F, G, Am, D7, F, G7sus, G7, C, G7, C, G7, C. The lyrics are integrated into the music, corresponding to the chords. The vocal part includes several melodic phrases and sustained notes. The piano/vocal part provides harmonic support with chords and bass lines.

# PART OF YOUR WORLD (REPRISE)

Expressively



Lyrics by HOWARD ASHMAN  
Music by ALAN MENKEN

F

*mp*

B♭maj7      F/A      Gm      C7sus      C7      F

Dm7

What would I give — to live

Am7      B♭      C7sus      C7

where you are.      What would I pay — to stay here be - side — you.

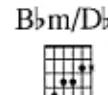
Dm      F/A      B♭/C

What would I do — to see you      smil - ing at me.

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Where would we walk? Where would we run if we could



stay all day in the sun, Just you and me and I could



be part of your world.



The bottom section of the page contains two staves of musical notation. The top staff is for the bass (Bass clef) and the bottom staff is for the piano (Piano/Vocal clef). The harmonic progression indicated by the guitar chord diagrams above is: Bb, C/Bb, Am7, F, Bb, C/Bb. The bass line consists of eighth-note patterns corresponding to these chords. The piano/vocal staff shows a simple harmonic progression with chords Bb, C/Bb, Am7, F, Bb, C/Bb.

Am                    Dm                    F/C                    G                    F/C

G/C                    F/C                    G/C                    F/C

G/C                    F/C                    G/C                    F/C

G/B                    F/A                    G

I don't know

a tempo



# POOR UNFORTUNATE SOULS

Moderately  
Cm(add9)

Lyrics by HOWARD ASHMAN  
Music by ALAN MENKEN



Vamp till Ready

I ad - mit that in the past I've been a

*mf*

nas - ty. They weren't\_ kid-ding when they called me, well, a witch. But you'll

D<sub>b</sub>

find that now - a - days I've mend-ed all my ways, re - pent-ed, seen the light and made a

G7sus/D      G7      G7sus/D      G7      A<sub>b</sub>      D<sub>b</sub>

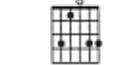
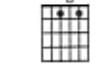


Dm7**b**5

G7



Cm(add9)

Cm/E**b**

D7



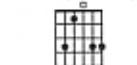
long-ing to be thin-ner. That one wants to get the girl. And do I help them? Yes, in -

Dm7**b**5

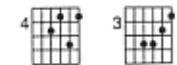
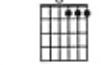
G7



Cm(add9)

G7**b**9

Cm

Dm7**b**5

G7



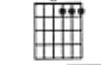
deed.

Those poor un - for - tu - nate souls,

so sad,

so

Cm

Dm7**b**5

G7



Cm



true.

They come flock-ing to my cal-dron cry - ing spells, Ur-<sup>3</sup>su - la, please! And I

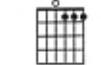
D7



G7



Cm

Dm7**b**5

help them? Yes, I do.

Now it's hap-pened once or twice, some-one

Fm6



G7sus



G7



Cm



could-n't pay the price, and I'm a-fraid I had to rake 'em 'cross the coals. Yes, I've

D♭



A♭



D♭



had the odd com-plaint. But on the whole I've been a saint, to those

Cm/G



G7



Cm(add9)



Repeat as Necessary

poor un-for - tu - nate souls.

(Dialogue)

Cm



You'll have your looks.

Your pret-ty face.



Dm(add9)



(Spoken:) And Don't underestimate the importance of body language!

The

men up there don't like a lot of blab - ber.

They think a girl who gos - sips is a

bore.

Yes, on land it's much pre-ferred for la - dies not to say a word. And af - ter

Bb

E<sub>b</sub>

A7sus

A7

Dm(add9)

all, dear, what is i - dle prat - tle for? Come on! They're not all that im-pressed with con - ver -

Eb

sa - tion. True gen - tle - men a - void it when they can. But they

Em7b5 A7 Em7b5 A7

dote and swoon and fawn on a la - dy who's with - drawn. It's

Bb Eb A7sus G/A A7

she who holds her tongue who gets her man. Come on, you

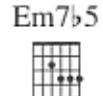
Dm A7b9 Dm Em7b5 A7

poor un - for - tu - nate soul! Go a - head! Make your

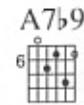
3

3

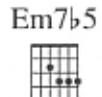
3



choice. I'm a ver - y bus - y wom - an and I have-n't got all day. It won't



cost much, just your voice. You poor un - for - tu - nate



soul.

It's sad

but true.

If you



want to cross a bridge, my sweet, you've got to pay the toll. Take a

Em7**5**

A7



Dm



Dm/F



gulp and take a breath and go a - head and sign the scroll. Flot - sam

Em7**5**

A7



Dm



F/C



Dm/B



Jet - sam, now I've got her, boys, the boss is on a roll. This

B**9**A7#**5**

Dm



poor

un

for

tu - nate

soul.

*a tempo*

Dm



# LES POISSONS

Lyrics by HOWARD ASHMAN  
Music by ALAN MENKEN

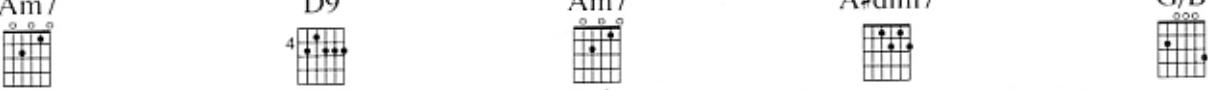
**Bright Waltz**

The musical score consists of four staves. The top staff is for piano/vocal, indicated by a treble clef, bass clef, and dynamic markings (mf). The second staff is for guitar, indicated by a treble clef. The third staff is for piano/vocal, indicated by a treble clef. The bottom staff is for guitar, indicated by a bass clef.

Chords shown above the staves include G, Gmaj7, G6, Gmaj7, G, D, G, Gmaj7, G6, G, G#dim7, Am7, D7, Am, and Am<sup>#7</sup>.

The lyrics are:

Les Pois - sons, les pois -  
 sons, how I love les pois - sons, love to chop and to  
 serve lit - tle fish. First I cut off their heads, then I

Am7 D9 Am7 A<sup>#</sup>dim7 G/B  

 pull out their bones. Ah mais oui, ca c'est tou - jours de - lish.  
  
 D7 G Gmaj7 G6  

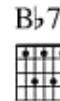
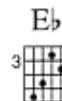
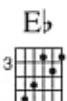
 Les pois - sons, les pois - sons, hee hee hee, hah hah hah.  
  
 G G7 C  

 — With the clea - ver I hack them in two. I pull  
  
 C C<sup>#</sup>dim7 G/D E7  

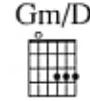
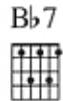
 out what's in - side and I serve it up fried. God, I  




love lit - tle fish - es, don't you? Here's

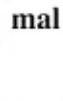
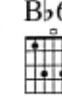
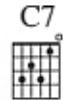


some - thing for tempt - ing the pal - ate, Pre - pared in the

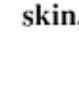


clas - sic tech - nique.

First you pound the fish flat with a



mal - let. Then you slash through the



skin, give the bel - ly a



B<sub>b</sub>/A<sub>b</sub>E<sub>b</sub>/G

D7



slice, then you rub some salt in 'cause that makes it taste

rit.

G



Gmaj7



G6



nice. Sa - cre bleu! What is this? How on earth could I

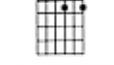
Gmaj7



G



G#dim7



Am7



D7



miss such a sweet lit - tle suc - cu - lent crab. Quel dom -

Am

Am<sup>#</sup>7

Am7



D7



mage.

What a loss.

Here we go

in the

sauce. Now some

Am7



A#dim7



G/B



D7



G



flour — I think, just a dab.

Now I stuff you with

Gmaj7



G6



G



G7



bread. It don't hurt 'cause you're dead. And you're cer - tain - ly luck - y you

C



C6



Cmaj7



C#dim7



G/B



are.

'Cause it's gon - na be hot in my big sil - ver

E7



Am7



D7



G



pot. Too - dle loo, mon pois - son, au re - voir!

# KISS THE GIRL

Lyrics by HOWARD ASHMAN  
Music by ALAN MENKEN

Moderately





G7

don't know why, — but you're dy - ing to try. You wan - na kiss the girl.

8

Yes, you want — her.

Gm F

<sup>3</sup>

Look at her, you know you do. — Pos - si - ble she wants you, too. —

b

8



— There is one — way to ask her. It don't

8

8



take a word, — not a sin - gle word, — go on and kiss the girl.



Sha la la la la la, my oh my. — Look like the



boy too shy. — Ain't gon - na

kiss the girl.

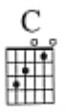
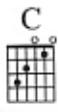
Sha la la la la la,

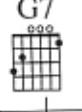


ain't that sad. — Ain't it a shame, too bad. — He gon - na miss the girl. —



The sheet music consists of six staves of musical notation. The top two staves are for the vocal part, with lyrics: "Hotel California, don't let me go" and "Hotel California, can't get enough". The middle two staves are for the guitar part, showing chords and strumming patterns. The bottom two staves are for the bass part. Chord boxes are provided above the guitar staves for Gm, F, C, G, G7, and C. Strumming patterns are indicated by '3' over brackets.

 - - -  
 - - -  
  
 Now's your mo - ment, float - ing in a blue la - goon.  
  
   
 - - -  
 Boy, you bet - ter do it soon, — no time will be  
  
 bet - ter. — She don't say a word\_ and she won't\_



 - - -  



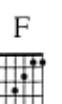

— say a word un - til you kiss the girl.



C F  
Sha la la la la la, don't be scared. — You got the  
Sha la la la la la, float a - long. — And lis - ten



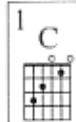
C G7  
mood pre - pared, — go on and kiss the girl.  
to the song, — the song say kiss the girl.



C F  
Sha la la la la la, don't stop now. — Don't try to  
Sha la la la la la the mu - sic play. — Do what the



G7



hide it how — You wan - na kiss the girl.  
mu - sic say. — You got - ta kiss the girl.

You've got to kiss the girl. You wan - na

kiss the girl. You've got - ta kiss the girl.

Go on and kiss the girl.